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JOURNEYS TO THE NEW WORLD

Hispanic Sacred Music from the 16th & 17th centuries

The Queen's Six

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HISPANIC SACRED MUSIC FROM THE 16TH & 17TH CENTURIES

1	**Regina caeli laetare à 6**	Cristóbal de Morales (c.1500 – 1553)	[4.30]
2	**Salve regina à 5**	Hernando Franco (1532 – 1585)	[9.36]
3	**Vidi speciosam**	Tomás Luis de Victoria (c.1548 – 1611)	[5.58]
4	**Trahe me post te**	Francisco Guerrero (1528 – 1599)	[4.50]
5	**Versa est in luctum**	Alonso Lobo (1555 – 1617)	[4.47]
6	**Circumdederunt me**	Juan Gutierrez de Padilla (c.1590 – 1664)	[4.16]
7	**In horrore visionis**	Francisco López Capillas (1614 – 1674)	[4.27]
8	**Versa est in luctum**	Juan Gutierrez de Padilla	[3.02]
9	**Tantum ergo**	Francisco López Capillas	[1.40]
10	**O quam suavis est**	Alonso Lobo	[4.32]
11	**Christus factus est**	attrib. Hernando Franco	[2.00]
12	**O sacrum convivium**	Cristóbal de Morales	[4.48]
13	**O quam gloriosum**	Tomás Luis de Victoria	[2.20]
14	**Beatus Achacius**	Francisco Guerrero	[7.31]
15	**Laudate Dominum**	Miguel Mateo de Dallo y Lana (c.1650 – 1705)	[2.06]
	Total timings:		[66.23]

THE QUEEN'S SIX

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Journeys to the New World
Old Spain to New Spain

This is a musical trip from the mid-sixteenth century to around 1700, involving music in Late Renaissance style, carrying Spanish Catholicism across the Atlantic to supplant an indigenous culture. Once the invasion had taken root with the conquest of Tenochtitlán and its transformation to Mexico City, the country became the target of fervent friars and preachers. Franciscans were first in 1523, then Dominicans, all fired with Christian zeal to convert the native population. From the outset they used music to great effect. The accounts that survive show how successful they were in teaching singing and playing, training choirs to perform liturgical music. By the mid-century it was claimed that standards had reached that of Charles V's chapel. Churches and cathedrals were established throughout the rapidly expanding New Spain. Conquest and Christianity imposed an almost exact replica of Old Spain. Liturgical books, prints of plainchant and polyphony were shipped in throughout the century.

In this recording the singers present music by eight composers. Four of them never went to the New World; their music did. Three of them were born in Spain and were trained in music there; they held appointments in Spain and later emigrated to the new colonial cities. One more became the first composer-choirmaster to be born there of Spanish parents, thus *criollo*.

Cristóbal de Morales (d.1553) was a Sevillian who spent ten years away in Rome at the Sistine Chapel. Tomás Luis de Victoria (d.1611) who came from Ávila in Castile spent twenty years in Rome and published most of his works in Italy. Francisco Guerrero and Alonso Lobo were from Seville or nearby. Guerrero spent his mature career serving Seville Cathedral, visiting Rome and the Holy Land briefly. Alonso Lobo stayed at home. At first he was assistant to Guerrero, then appointed maestro at Toledo, a prestigious post he held for ten years. He returned to Seville, taking charge until his death in 1617. Guerrero, his beloved mentor and model, had died in 1599, by then the most widely known and admired composer in Spain.

Hernando Franco was born near the Portuguese border in 1532, just four years younger than Guerrero. He trained at Segovia and became associated with companions intending to cross to New Spain. We hear of him as maestro at Guatemala Cathedral in 1573, then in 1575

he gained charge at Mexico City and remained maestro there until his death in 1585. Juan Gutiérrez de Padilla was a native of Málaga. In his twenties he held posts in charge as maestro at Jerez and Cádiz. In 1622 we find him in New Spain at the Cathedral of Puebla de los Ángeles, appointed assistant maestro. There he stayed until his death in 1664; he had become maestro at the richly endowed cathedral in charge of the largest and best choral and instrumental establishment in the Americas.Francisco López rose from humble bassoonist (*bajonero*), then organist and assistant to Gutiérrez de Padilla at Puebla, becoming *maestro de capilla* at the cathedral of Mexico City in 1654. He added Capilla or Capillas to his name at that time. He remained there until he died in 1674. Certainty about his birth in Mexico and its date has been revealed in the discovery of his baptismal record: it took place on 7th April, 1614. Both Padilla and López have left great stores of work in the archives of their respective cathedrals. Miguel Mateo de Dallo y Lana, a native of Logroño (La Rioja), was maestro at Seville's church of San Salvador. He moved to Mexico and took charge at Puebla, succeeding Antonio Salazar in 1688.

1 **Regina caeli laetare à 6**

Regina caeli laetare is the Marian antiphon to be sung at the end of Compline in Paschal Time (Easter to Pentecost). Three settings by Morales survive; the present one is for six voices, the others are for five and for four. It is a fine example of Morales creating a sustained flow of equal voices in exuberant counterpoint.

2 **Salve regina à 5**

Salve regina is the Marian text that takes over as the final antiphon at Compline from Pentecost until Advent, but it had been widely used for extra-liturgical devotions especially in Spain. Hernando Franco seems to have written at least five settings, four are for four voices, the other for five as sung here. All but one are found in manuscripts almost identically at Guatemala and Puebla cathedrals. They alternate polyphony and plainsong, verse by verse. Franco's 'Salves' preserve an Hispanic variant, adding *semper* to the last phrase – Mary ever virgin.

3 **Vidi speciosam**

This is a motet for the Feast of the Assumption of the Virgin Mary (August 15th). Its text combines verses from the Song of Songs to form a Responsory at Matins. Victoria's splendid setting exploits the six voices with call-and-answer

effects pitting varying combinations of three against three, dovetailed together. There is a glittering variety of texture interspersed with bursts of declamation in four, five or six voices. The two distinct parts follow the responsorial plan (AB CB) with shared endings.

4 **Trahe me post te**

This work is a Marian motet adapted from the Song of Songs in which Guerrero symbolically has the second alto 'drag' its twin, the top voice, after it – a *canon ad tertiam* – one and a half bars behind and a third above. Among the effects this creates is the beautiful 'lift' at *carissima in delitiis*. This poetic work is surely a jewel in Guerrero's crown.

5 & 8 **Versa est in luctum**

Alonso Lobo's masterpiece is one of three motets for six voices included in his sole publication (1602), four years after Philip II had died. Lobo had designated all the motets as for singing at solemn masses, and the funeral motet was headed 'at the obsequies of Philip II Catholic King of Spain'. It is possible that it was sung at the king's funeral, but there's no evidence. We can be sure that it was sung at Toledo Cathedral's memorial service. This dignified work of majestic sadness may have impressed Lobo's contemporaries Victoria and Vivanco; both wrote similar settings for six voices, both taking pains to begin with striking descending phrases paired with answering voices that rise. Some forty to fifty years later Padilla, at Puebla, Mexico, wrote his own version for five voices using similar devices.

6 **Circumdederunt me**

The words of this motet are adapted from Psalm 114: 3, 4. The Psalm was chanted at Vespers of the Dead. The motet extract became a favourite of composers throughout Europe in the sixteenth century and beyond. One by Morales was sung at the obsequies in Mexico City Cathedral marking the death of Charles V, Holy Roman Emperor in 1559. Padilla's setting was composed more than a century later in a manner directly descended from the great master, in six-voiced polyphony, poignant and powerful.

7 **In horrore visionis**

The Prophet Job supplies the phantasms of the night for this motet by López. He sets it with intensity and contrives a quite sinister effect with his close packed opening phrases as the voices rise in semitones and minor thirds. Like *Circumdederunt* and *Versa est* it is intended for extraliturgical devotions at the catafalque.

9 **Tantum ergo**
This is the penultimate stanza of the Corpus Christi hymn *Pange lingua gloriosi corporis mysterium*. Spain had its own distinctive triple-time tune; it enjoyed widespread popularity. López has used this melody, unadorned, in his second voice of the six, buried under the top and almost obscured by a welter of faster notes from its companions.

10 **O quam suavis est**
Once more this is from the Office of Corpus Christi, written by Thomas Aquinas. It is the antiphon to the Magnificat at First Vespers. Alonso Lobo's motet is deeply devotional, full of expressive melody, wrapped in gorgeous harmony. It must surely stand with Lobo's great funeral motet as one of the finest of its time.

11 **Christus factus est**
This has been attributed to Franco because his name has been attached to one of the three manuscript copies that survive at Mexico City Cathedral. They are dated between 1717 and 1730, 150 years after Franco's time. More likely it was the work of Manuel de Sumaya whose Holy Week music surrounds it in one of the choirbooks. Its three sections follow the plainchant as specified at the three Tenebrae services, the first on the Thursday, with the second added on Good Friday, then all three on Holy Saturday. Probably this polyphonic version was reserved for that final day.

12 **O sacrum convivium**
Morales sets the antiphon to the Magnificat for Second Vespers of Corpus Christi. In typically free counterpoint with variable imitation he proceeds to weave a tapestry of interlocked phrases. He takes his time. The rising fourths, *O sacrum*, stamp character and devotion on a work that seems one of organic growth.

13 **O quam gloriosum**
One of Victoria's most popular motets. It uses the words of the antiphon to Magnificat at Second Vespers of All Saints (Nov 1). The opening heralds its joyful vigour. Three voices hurtle up at *gaudent* below the top voice's long notes. It's all joyful; it is one of those happy pieces that remind us that Victoria's music is not all penitential or linked to Holy Week and Tenebrae.

14 **Beatus Achacius**
What a strange one this is. Did Guerrero know how many saints were called Achacius? Perhaps. In his first printed collection, in 1555, he took care to label his motet *in festo S.Achacii, 22 Iunii*. The saint was said to have been martyred along with 10,000 companions at Mount Ararat, no less. In Guerrero's time the Feast was in the Seville liturgical books. It disappeared in the 1570s, excised by Roman reforms. It remained in the *Martyrologium* of 1949, and was abolished as myth in 1969. Guerrero's motet is a fine example of his flowing style, unhurried and mellifluous. It owes much to the influence of Morales, but somehow gentler. This was a piece that did not get reprinted in Guerrero's later books, due to the fading of Achacius from festal status.

15 **Laudate Dominum**
Miguel Mateo de Dallo y Lana was maestro at Puebla Cathedral from 1688 until his death in 1705. He became well known for his settings of psalms, mainly for Vespers, and for sacred *villancicos*, composed to vernacular poems, notably some by Sor Juana de la Cruz. He handles his six voices almost as though for twin choirs in this sprightly major key setting of Psalm 116 (KJV117).

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TEXTS AND TRANSLATIONS

1 ***Regina caeli laetare à 6***
Cristóbal de Morales

Regina coeli laetare, Alleluia.
Quia quem meruisti portare, Alleluia.
Resurrexit sicut dixit, Alleluia.
Ora pro nobis Deum. Alleluia.

Queen of Heaven, rejoice, alleluia.
For He whom you were worthy to bear, alleluia.
He has risen, as He said, alleluia.
Pray for us to God, alleluia.

Medieval Antiphon for the Virgin Mary

2 ***Salve regina à 5***
Hernando Franco

Salve regina, Mater Misericordiae,
Vita, dulcedo, et spes nostra, Salve!
Ad te clamamus, exsules filii [H]evae,
Ad te suspiramus, gementes et flentes,
In hac lacrimarum valle.
Eja ergo, Advocata nostra,
Illos tuos misericordes oculos ad nos converte
Et Jesum, benedictum fructum ventris tui,
Nobis, post hoc exilium, ostende,
O clemens, O pia, O dulcis Virgo semper Maria.

Hail, Holy Queen, Mother of mercy,
Our life, our sweetness and our hope, Hail!
To thee do we cry, poor banished children of Eve,
to thee do we send up our sighs,
mourning and weeping in this valley of tears.
Turn, then, most gracious advocate,
thine eyes of mercy toward us,
and after this, our exile,
show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet ever Virgin Mary

Votive Antiphon for the Virgin Mary

3 ***Vidi speciosam***
Tomás Luis de Victoria

Vidi speciosam sicut columbam ascendentem
desuper rivos aquarum:
Cuius inaestimabilis odor erat nimis in
vestimentis eius.
Et sicut dies verni, flores rosarum circumdabant
eam, et lilia convallium.
Quae est ista, quae ascendit per desertum sicut
virgula fumi, ex aromatibus myrrhae et thuris?
Et sicut dies verni, flores rosarum circumdabant
eam, et lilia convallium.

I saw the fair one rising like a dove above the streams of water:
whose priceless fragrance clung to her garments.
And as on a spring day, she was surrounded by roses and lily-of-the-valley.
Who is this who rises from the desert like a pillar of smoke from incense of myrrh and frankincense?
And as on a spring day, she was surrounded by roses and lily-of-the-valley.

Responsory for the Feast of the Assumption of the BVM

4 ***Trahe me post te***
Francisco Guerrero

Trahe me post te, virgo Maria:
curremus in odorem unguentorum tuorum.
Quam pulchra es et quam decora, carissima
in delitiis,
Statura tua assimilata est palmae et ubera tua botris.
Dixi: ascendam in palmam et apprehendam
fructum eius:
et erunt ubera tua sicut botri vineae,
et odor oris tui sicut odor malorum.

Draw me after you, Virgin Mary:
we will run after thee to the odour of thy ointments.
How beautiful art thou, and how comely, my dearest, in delights!
Thy stature is like to a palm tree, and thy breasts to clusters of grapes.
I said: I will go up into the palm tree,
and will take hold of the fruit thereof:
and thy breasts shall be as the clusters of the vine,
and the odour of thy mouth like apples.

Motet for the Virgin Mary, adapted from the Song of Songs 1. 3a, 7. 6-8

5 & 8 ***Versa est in luctum***
Alonso Lobo & Juan Gutiérrez de Padilla

Versa est in luctum cithara mea,
et organum meum in vocem flentium.
Parce mihi Domine,
nihil enim sunt dies mei.

My harp is turned to grieving
and my music to the voice of those who weep.
Spare me, O Lord,
for my days are as nothing.

Funeral motet (from Job 30. 31)

6 ***Circumdederunt me***
Juan Gutiérrez de Padilla

Circumdederunt me dolores mortis,
et pericula inferni invenerunt me.
In tribulatione mea invocavi Dominum
et a Deum meum clamavi.

The sorrows of death have compassed me:
and the perils of hell have found me.
In my trouble, I called upon the name of the Lord
and cried out to my God.

Motet based on Psalm 114:3,4

7 ***In horrore visionis***
Francisco López Capillas

In horrore visionis nocturnæ,
quando solet sopor occupare homines,
pavor tenuit me, et tremor,
et omnia ossa mea perterrita sunt.

Amidst thoughts from visions of the night,
when deep sleep falls on mortals,
dread came upon me, and trembling,
which made all my bones shake.

From the Office of the Dead (Job 4. 13-14)

9 ***Tantum ergo est***
Francisco López Capillas

Tantum ergo Sacramentum
Veneremur cernui:
Et antiquum documentum
Novo cedat ritui:
Præstet fides supplementum
Sensuum defectui.

Down in adoration falling,
Lo! the sacred Host we hail,
Lo! o'er ancient forms departing
Newer rites of grace prevail;
Faith for all defects supplying,
Where the feeble senses fail.

From the Corpus Christi hymn Pange lingua by St Thomas Aquinas (1225–74)

10 ***O quam suavis***
Alonso Lobo

O quam suavis est, Domine, spiritus tuus,
qui ut dulcedinem tuam in filios demonstrares
pane suavissimo de caelo praestito,
esurientes reples bonis,
fastidiosos divites dimittens inanes.

O how sweet is thy spirit, Lord,
thou who, in order to demonstrate thy sweetness
to thy children,
send down from heaven the sweetest bread
unsurpassed,
filling the hungry with good things,
sending away empty the disdainful rich!

Antiphon for Corpus Christi

11 ***Christus factus est***
Attrib. Hernando Franco

Christus factus est pro nobis obediens
usque ad mortem, mortem autem crucis.
Propter quod et Deus exaltavit illum et dedit illi nomen,
quod est super omne nomen.

Christ became obedient for us unto death,
even to the death, death on the cross.
Therefore God exalted Him and gave Him a name
which is above all names.

Verses for Tenebrae (from St Paul's Epistle to the Philippians)

12 ***O sacrum convivium***
Cristóbal de Morales

O sacrum convivium,
in quo Christus sumitur:
recolitur memoria passionis eius:
mens impletur gratia:
et futurae gloriae nobis pignus datur.
Alleluia.

O sacred banquet,
in which Christ is received:
the memory of his Passion is renewed:
the mind is filled with grace:
and a pledge of future glory to us is given.
Alleluia.

Antiphon for Corpus Christi

13 ***O quam gloriosum***
Tomás Luis de Victoria

O quam gloriosum est regnum,
in quo cum Christo gaudent omnes Sancti.
Amicti stolis albis,
sequuntur Agnum, quocumque ierit.

O how glorious is the kingdom
in which all the saints rejoice with Christ.
Clad in robes of white
they follow the Lamb wherever he goes.

Antiphon for All Saints

14 ***Beatus Achacius***
Francisco Guerrero

Beatus Achacius oravit dicens:
Domine Iesu Christe,
Qui propter te crucifiximur
Exaudi orationem nostram
Et concede ut
Qui cumque per nos
Tuam misericordiam invocaverint
Eos exaudias.

The blessed Achacius prayed, saying:
Lord Jesus Christ,
whom we crucified because of Thyself
Answer our prayers
and grant that
whosoever invokes Thy compassion
through us
be answered.

Concedesque eis
Remissionem peccatorum
Et non permitas eos
In peccatis mori.
Et dona eis sanitatem
Animarum et corporum.
Sancte Achacius, ora pro nobis.

And grant them as well
the remission of their sins
And let us not die in sin.
Accord them good health
of body and spirit.
Holy Achacius, pray for us.

Motet for St Achacius

15 ***Laudate Dominum***
Miguel Mateo de Dallo y Lana

Laudate Dominum, omnes gentes:
laudate eum, omnes populi.
Quoniam confirmata est super nos misericordia ejus:
et veritas Domini manet in aeternum.
Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper:
et in saecula saeculorum. Amen.

O praise the Lord, all ye nations:
praise him, all ye people.
For his merciful kindness is great toward us:
and the truth of the Lord endureth for ever.
Glory be to the Father, and to the Son, and to the Holy Ghost:
As it was in the beginning, is now, and ever shall be:
world without end. Amen.

Psalm 116 (KJV 117)

The Queen's SIX

Countertenor: **Daniel Brittain, Tim Carleston**
Tenor: **Nicholas Madden, Dominic Bland**
Baritone/Bass: **Andrew Thompson, Simon Whiteley**

Based at Windsor Castle, the members of **The Queen's Six** make up half of the Lay Clerks of St George's Chapel, whose homes lie within the Castle walls. This rare privilege demands the highest musical standards, as they sing regularly for the Royal family at both private and state occasions. In 2018 this included the weddings of Princess Eugenie and Mr Jack Brooksbank, and Prince Harry and Ms Meghan Markle, both held in St George's Chapel. Most significantly however, it is the familiarity of living and singing together in Chapel every day that lends this group its distinctive closeness and blend, as well as an irresistible informality and charm.

Individually, members of *The Queen's Six* have appeared in many of the most prestigious vocal ensembles on the circuit, including The Tallis Scholars, Tenebrae, and The Sixteen. Their repertoire extends far beyond the reach of the choir stalls: from austere early chant, florid Renaissance polyphony, lewd madrigals and haunting folk songs to upbeat Jazz and Pop arrangements.

The Queen's Six tours internationally on a regular basis. 2019 saw their first performances in Slovenia, Croatia and Bermuda, and return trips to the USA (including New York City) and Germany (including Bayreuth).

For more information, please visit **www.thequeenssix.com** or find us on Facebook, Twitter and Instagram.

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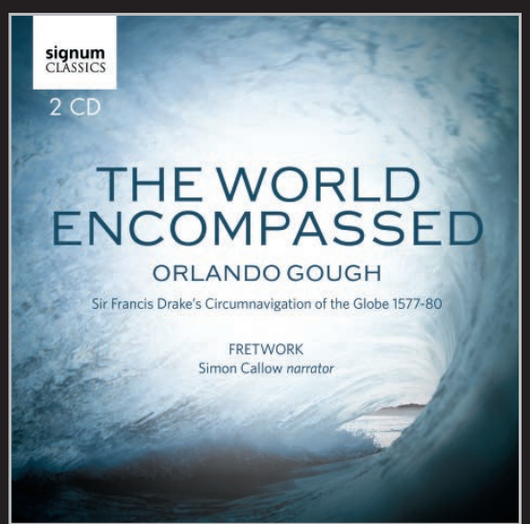

The World Encompassed: Orlando Gough
Fretwork | Simon Callow *Narrator*
SIGCD453

During his journey to circumnavigate the globe, Sir Francis Drake took four viol players with him, who played both for his devotions and to the native peoples around the world that they encountered. This music, written by Orlando Gough, recreates that journey.

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